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DECEMBER, 1900

Vol. 23. No. 12.

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IN THIS NUMBER.

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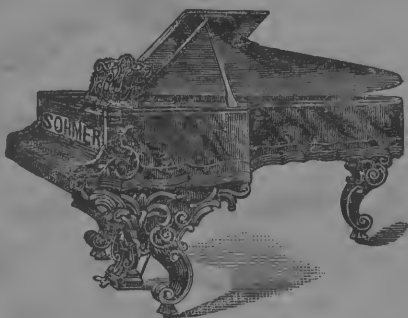
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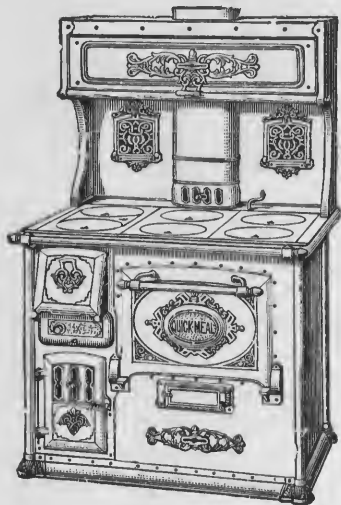
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DE This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

MISS CLARA WOLFSOHN, daughter of Mr. and Mrs. Henry Wolfsohn, was married on Thursday evening to Mr. George W. Hammerschlag at the Waldorf-Astoria. It was a unique wedding in a musical way, many prominent artists participating.

LA GRIPPE AND ITS SENSIBLE TREATMENT.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-

grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medicine to relieve these and to meet the indication for a tonic, is Antikamnia & Quinine Tablets. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C.A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract, especially coughing at night, tickling

cough, etc., there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

MADAME SANSON, a granddaughter of the the composer Boieldieu, has lately died in France, and has left a will of a very philanthropic kind. She has bequeathed a splendid house and estate situated near Rouen as a retreat for artists, musicians, men of letters, and others. A sum of \$140,000 has been devoted by Madame Sanson to the maintenance of the retreat. In memory of Boieldieu, a native of Rouen, who first became known as a musician in the cathedral there, his granddaughter has made a special bequest of 5,000 francs to be used for the needs of the choir of Rouen Cathedral.

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MUSIC HALL REVIEW

December, 1900.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 23—No. 12.

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THOMAS M. HYLAND, . . . EDITOR

DECEMBER, 1900.

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Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

KUNKEL CONCERTS.

The Kunkel Concerts, given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin avenues, are proving more popular than ever and are attended by most fashionable and critical audiences. A special feature of each concert has been the giving away to some one of the audience a magnificent \$400 piano. The following ladies received pianos at the first three concerts: Miss Rose Binks, 1927 Burd avenue; Miss Emma Pfeiffer, 3609 Blair avenue, and Mrs. L. N. Beeson, 3411A Caroline street.

The following admirably selected programmes were rendered:

267th Kunkel Concert (First Concert of the Season)—Wednesday evening, November 21, 1900.—1. Piano Duet, Zampa Overture (Herald), Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo, Concerto, Op. 26, Bruch; a. Prelude—Allegro Moderato; b. Adagio; c. Allegro energico. Signor Guido Parisi. 3. Song, Grand Aria, Ah Fors'e lui, from Traviata, Verdi. Miss Mae Estelle Acton. 4. Piano Solo—a. The Last Rose of Summer (Paraphrase), Kunkel; b. Monastery Bells, Wely. Mr. Charles Kunkel. 5. Violin Solo, Ziguenerweisen (Gipsy Traits), Sarasate. Signor Guido Parisi. 6. Song, Grand Aria, My Native Land I'll Ne'er See Thee More, from Aida, Verdi. Miss Mae Estelle Acton. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

268th Kunkel Concert (Second Concert of the Season)—Wednesday evening, November 28, 1900.—1. Trio for Piano, Violin and Violoncello, op. 59 (classic-romantic), De Beriot; a. Moderato; b. Adagio; c. Rondo. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song, Grand Aria, O Harp Immortal, from Sappho, Gounod. Miss Marie Uhrig. 3. Violin Solo, Concert in G minor (first time in America), Tirindelli; a. Allegro ma non troppo; b. Andante Idilliac; c. Leggiero e scherzoso. The late European sensation. The musical public of London, Paris, Berlin and Vienna

pronounce it the greatest Violin Concerto of modern times. Signor Guido Parisi. 4. Piano Solo—a. Bubbling Spring (Caprice), Rive-King; b. Water Sprites (Polka Caprice), Kunkel. This composition was Sousa's greatest success on his late European tour. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 5. Violoncello Solo, Simple Aven (A Simple Promise), Thome. Mr. P. G. Anton. 6. Song, Calm as the Night, Bohm. Miss Marie Uhrig. 7. Trio for Piano, Violin and Violoncello—a. A Dream, Thome; b. Laughing Eyes (Polka), Hofmann. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 8. Piano Solo, Ungarische Fantasie, Liszt. Charles Kunkel.

269th Kunkel Concert (Third Concert of the Season) Wednesday evening, December 5th, 1900.—1. Duo for Two Pianos, Sarabande and Variations, Conrath. (1) Tema; (2) Dialogo; (3) Memento



ADELAIDE NORWOOD.

Giocoso; (4) Scherzino; (5) Romanzo; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale Marcia Trionfale. Messrs. Charles Kunkel and Louis Conrath. 2. Violin Solo, Souvenir de Haydn (Grand Fantasie), Leonard. Mr. Hubert Bauersachs. 3. Song, Grand Aria, from Philemon et Baucis, Gounod. Miss Mae Estelle Acton. 4. Piano Solo—a. Twilight Musings (Reverie and Waltz), Johnson; b. Rippling Waves (Caprice), Jacob Kunkel. Mr. Charles Kunkel. 5. Violin Solo, Liebeslied (Song of Love), Conrath. Mr. Hubert Bauersachs. 6. Song, Grand Aria, Caro Nome, from Rigoletto, Verdi. Miss Mae Estelle Acton. 7. Piano Duos on Two Pianos—a. Gavotte, Queen of the Ball, Pirani; b. Andante, Celestial Harmonies, Himmel; c. Mid-Summer Night's Dream Music, Kunkel-Liszt-Mendelssohn; (1) Nocturne; (2) Dance of the Fairies; (3) Wedding March. Messrs. Charles Kunkel and Louis Conrath.

CASTLE SQUARE OPERA CO.

The following story of "The Queen's Lace Handkerchief," presented by the Castle Square Opera Co., will be found of special interest in view of its production at Music Hall. The action of the opera takes place at the Court of Portugal, in 1570. The kingdom is ruled by the Ministry, headed by the Prime Minister, who is in league with Philip II. of Spain, and who, to keep the power in his own hands, foments discord between the young Queen and the King, and encourages the latter in all sorts of dissipations. Cervantes, the poet, banished from Spain, is at the time a Captain in the Royal Guards, and in love with Irene, first lady-in-waiting to the Queen. These two befriend the young King and Queen, and desire to depose the Ministry. Cervantes is appointed reader to Her Majesty, and her neglected girlish heart conceives a sentiment for him. She writes on her handkerchief: "A Queen doth love thee, yet thou art no King," and placing it in the MMS. of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is a Portuguese Minister of War and "Sancho Panza" the Minister of Instruction, Cervantes is arrested for treason in libelling them. Irene and the King effect his release by proving that he is insane; and the faithful sovereigns ascend the throne and declare the regency at an end. The Prime Minister then plays his last card, and hands the King the Queen's lace handkerchief with the compromising words written on it. Cervantes is again arrested, and the Queen banished to a convent. Escaping his guards, however, Cervantes joins the brigands. They capture the Queen as she is traveling to the convent, and disguising themselves as host and waiting-maid of the wayside inn, they serve the King, who comes that way to hunt, and explain all to him, the compromising handkerchief being declared a message sent to the King by his wife through Cervante's friendly hand.

CHORAL SYMPHONY SOCIETY. ✓

The Choral Symphony Society will give its third concert of the season Thursday evening, December 27th. "The Messiah" will be rendered with the following soloists: Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Hamlin, tenor; Charles W. Clark, bass; Charles Galloway, organist.

UNION MUSICAL CLUB.

The Union Musical Club will give the following concerts during the season:

December 15—Club concert.

January 5—Lecture recital. Arthur Whiting.

January 19—Choral concert.

February 16—Artist, a violinist or 'celloist, not yet chosen.

March 2—Lecture recital. Homer Moore and Alfred G. Robyn.

March 16—Lenten Choral concert with artist.

March 30—Club concert.

April 13—Lecture recital, Ernest R. Kroeger.

April 27—Club concert.

May 11—Kneisel Quartet.

SIEVEKING, who returns this season, will bring with him a Concerto by Rachmaninoff, also a Concerto by Stenhammer, which was introduced years ago by Rummel.

MASCAGNI has now printed the libretto of his new opera, "Maschere," which will be produced simultaneously at five Italian opera-houses on January 17th.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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I SING TO THEE.

23

LIEBCHEN ERHÖRE MICH.

Serenade.

ADOLF JENSEN. Op. 32.

Moderato con grazia. ♩ = 100.

p *alla Guitara*

1592 - 30

Edition Kunkel.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system begins with a forte (*f*) dynamic. The right hand features a complex melodic line with many accidentals and fingerings (1-5). The left hand plays a rhythmic accompaniment with chords and single notes. The system concludes with a piano (*pp*) dynamic marking.

Second system of musical notation. Treble and bass staves. The system begins with a *dolce.* (sweet) marking. The right hand continues with a melodic line, incorporating fingerings. The left hand provides harmonic support with chords and moving lines. The system ends with a piano (*p*) dynamic marking.

Third system of musical notation. Treble and bass staves. The system begins with a piano (*pp*) dynamic marking. The right hand features a melodic line with fingerings. The left hand continues with a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. Treble and bass staves. The system begins with a piano (*p*) dynamic marking. The right hand features a melodic line with fingerings. The left hand continues with a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

Fifth system of musical notation. Treble and bass staves. The system begins with a *una poco. rit.* (a little slower) marking. The right hand features a melodic line with fingerings. The left hand continues with a rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 2, 3, 5, 1, 3, 4, 3, 1, 2, 1, 3, 4, 3. Bass staff has a harmonic accompaniment. Dynamics include *ped.* and *p*. There are asterisks under the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with fingerings 2, 4, 1, 3, 3, 4, 1, 2, 4, 5, 1, 2, 5, 1, 2, 5. Bass staff continues the harmonic accompaniment. Dynamics include *ped.* and *p*. There are asterisks under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 3, 3, 3, 3, 2, 2, 4, 3, 1, 2, 3, 2, 4, 2, 3, 3. Bass staff continues the harmonic accompaniment. Dynamics include *ped.* and *f*. The instruction *poco a poco cresc.* is written above the treble staff. There are asterisks under the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 4, 5, 4, 5, 4, 5, 3, 1, 2, 4, 3, 5. Bass staff continues the harmonic accompaniment. Dynamics include *ped.* and *p*. There are asterisks under the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 3, 1, 2, 4, 3, 5, 5, 3, 2, 1, 5. Bass staff continues the harmonic accompaniment. Dynamics include *ped.* and *pp*. There are asterisks under the bass staff.

I LONG TO TELL THEE.

3

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. ♩ = 112.

Yet
Nur

once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That
ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie

all my ve - ry soul with - in me, Is thine a - lone while beats my heart.
dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht.. ver - gisst

1606-3

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AURORA.

CONCERT WALZER.
Als Duet frei bearbeitet von
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio. $\text{♩} = 84$.

Primo.

The musical score is written for piano and primo. The piano part is in the bass clef and the primo part is in the treble clef. The time signature is 3/4. The key signature has two flats (B-flat major). The tempo is Allegro con brio, with a quarter note equal to 84 beats per minute. The score is divided into four systems. The first system shows the piano part with a forte-fortissimo (ff) dynamic and the primo part with a forte (f) dynamic. The second system continues the piano part with a piano (p) dynamic. The third system shows the piano part with a piano (p) dynamic and the primo part with a piano (p) dynamic. The fourth system shows the piano part with a piano (p) dynamic and the primo part with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

AURORA.

CONCERT WALZER.
Als Duet frei bearbeitet von
Louis Conrath.

Primo.

Moritz Moszkowski.

Allegro con brio. $\text{♩} = 84$.

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of five systems of music. The first system begins with a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, and the bass staff provides harmonic support. Dynamics include *ff* and *f*. A first ending bracket spans the first four measures of the first system. The second system continues the melodic development. The third system features a series of chords in the right hand and moving lines in the left hand. The fourth system contains a series of arpeggiated chords. The fifth system concludes with a *rit.* (ritardando) marking and a final chord. The score includes various musical notations such as slurs, ties, and fingerings.

Cantabile.

p

a tempo.

mf

cresc.

rit.

1. 2.

1539 - 16

1539-16

rit.

Scherzando.

cresc.

a tempo

rit.

Gravioso.

Cantabile. a tempo.

This musical score is for a piano piece, marked "Cantabile. a tempo." and "Secondo." It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic. The second system includes a ritardando (*rit.*) and a return to "a tempo." The third system continues the melodic and harmonic development. The fourth system is marked "Risoluto." (resolute) and features a forte (*ff*) dynamic. The fifth and sixth systems continue the piece with various dynamics including *f*, *ff*, and *p*. The score includes numerous musical notations such as chords, arpeggios, and fingerings. At the bottom center, the number "1539 - 16" is printed.

a tempo.
Grazioso.

rit. a tempo

Risolut.

cresc.

ff ff p

f ff f p

f ff f p

1589 - 16

p

rit.

a tempo.

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

cresc.

1599 - 16

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with eighth notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic line, and the left hand has a more active bass line. A *rit.* (ritardando) marking appears above the right hand in measure 8.

Third system of musical notation, measures 9-12. The tempo changes to *a tempo.* in measure 9. The right hand has a series of beamed eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation, measures 13-16. The right hand continues with beamed eighth notes, and the left hand has a consistent eighth-note pattern. Dynamics include *f* and *mf*.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with some rests, and the left hand continues with eighth notes. Dynamics include *f* and *mf*.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with beamed eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A first ending bracket is indicated at the end of the system.

Second system of musical notation, measures 5-8. The musical texture continues with similar chordal patterns in the right hand and eighth-note accompaniment in the left hand. Dynamics of *f* and *p* are used. A first ending bracket is indicated at the end of the system.

Third system of musical notation, measures 9-12. The right hand introduces more complex rhythmic figures, including sixteenth notes. Dynamics include *f* and *sf* (sforzando). A first ending bracket is indicated at the end of the system.

Fourth system of musical notation, measures 13-16. The right hand continues with complex rhythmic patterns. Dynamics include *f* and *sf*. A first ending bracket is indicated at the end of the system.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and ties. Dynamics include *ff* (fortissimo) and *p*. A first ending bracket is indicated at the end of the system.

Sixth system of musical notation, measures 21-24. The right hand continues with complex rhythmic patterns. Dynamics include *p*. A first ending bracket is indicated at the end of the system.

Primo.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The music consists of a vocal melody and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a simpler accompaniment in the left hand. The vocal melody is a simple, catchy tune. The score includes a piano introduction, followed by the main melody, and ends with a repeat sign. The lyrics "The Rose Tree" are written below the piano introduction.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats. It contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The word "cres." is written below the first measure, and "cen - do." is written below the last measure. The system ends with a double bar line.

Second system of musical notation. The upper staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The word "Primo." is written above the first measure. The system ends with a double bar line.

Third system of musical notation. The upper staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The system ends with a double bar line.

Fourth system of musical notation. The upper staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The word "rit." is written above the first measure. The system ends with a double bar line.

Fifth system of musical notation. The upper staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The word "Cantabile." is written above the first measure, and "a tempo." is written above the second measure. The system ends with a double bar line.

Sixth system of musical notation. The upper staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The lower staff is in bass clef and contains a series of chords with fingerings 4 2 1, 5 2 1, 4 2 1, 5 2 1, and 4 2 1. The word "rit." is written above the first measure. The system ends with a double bar line.

8

cres.

Red. *

8

1 h.

Red. *

p

Red. *

ff

Secondo.

rit.

a tempo.

Secondo. Secondo.

Red. *

rit.

Red. *

Cantabile.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. *

cres.

pomposo.

cen - - - - *do* *ff* *ff* *1539 - 16*

a tempo.

pomposo.

8-----

do. *ff* *ff*

First system of music. The piano part (left) features a series of chords in the right hand and single notes in the left hand, with dynamics *ff*, *mf*, *ff*, *mf*, and *ff*. The bass part (right) consists of single notes, some marked with a 'do' symbol and an asterisk.

Second system of music. It includes a first ending (marked '1.') and a second ending (marked '2.'). The piano part continues with chords and single notes. The bass part includes single notes and chords.

Third system of music, marked *Animato.* and *cresc.*. The piano part features chords and single notes, with dynamics *mf* and *cresc.*. The bass part includes single notes and chords, with some notes marked with fingerings (e.g., 5, 3, 1, 2, 1).

Fourth system of music, marked *strepitoso.* and *ff*. The piano part features chords and single notes, with dynamics *f* and *ff*. The bass part includes single notes and chords, with some notes marked with fingerings (e.g., 5, 4, 3, 2, 1).

Fifth system of music, marked *Risoluto.* and *ff*. The piano part features chords and single notes, with dynamics *ff*, *ff*, *cresc.*, and *ff*. The bass part includes single notes and chords, with some notes marked with fingerings (e.g., 4, 3, 2, 1).

[illegible]

MARCH.**MARSCH.**

D major.

Notes marked with an arrow(↘) must be struck from the wrist.

Gurlitt - Sidus Op.101.

Vivace ma non troppo. ♩ - 138.

1.

THE FAIR.

(KIRMESS.)

C major.

Notes marked with an arrow(↘) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Vivace. ♩ - 132.

7. *f scherzando p*

f p

mf

cresc.

f p

f p

dim. p poco ritenuto.

GAVOTTE.

From the 2nd Violin Sonata.
Aus der 2^{ten} Violin Sonate.

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Allegro. $\text{♩} = 100$.

or thus.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *ten.* (tension), and *cres.* (crescendo). It also features numerous fingerings and pedaling instructions (Ped. with an asterisk). The score is divided into two parts, 1 and 2, with a repeat sign. The first part ends with a double bar line, and the second part begins with a new key signature (two sharps, D major). The score is published by Kunkel Bros. in 1889.

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THE announcement of the sudden death of Sir Arthur Sullivan has been conveyed by telegraph to every part of the civilized world and has evoked more general expressions of regret than ever before were brought forth by the decease of a musician; for Sullivan was emphatically a popular composer, and his operas have delighted myriads who were indifferent to more elaborate styles of compositions.

It has been aptly said of him that he stands at the head of English music of the Victorian era.

Sullivan's long list of popular operas, with the collaboration of Gilbert, opened a new field in operatic history. Before this "Box & Cox" and "The Grand Duke" had appeared. In 1875 he began his joint work with Gilbert, with "Trial by Jury;" and the "Sorcerer," "Pinafore," "Patience," "Iolanthe," "Princess Ida," "Pirates of Penzance," "The Mikado," and "Yeoman of the Guard," followed in quick succession. This last is, perhaps, the best of the series, though it never attained the astounding popularity of "Pinafore" and "The Mikado."

"The Gondoliers," charming in its music and witty in its lines, was the last of the Gilbert & Sullivan series.

Of the more pretentious works of Sullivan may be mentioned his "Ivanhoe" and "Golden Legend," which have been sung in Berlin as well as London, his incidental music for the "Tempest," "Merchant of Venice," "Merry Wives," "Macbeth," and "King Arthur." His sacred cantatas, "The Martyr of Antioch," "The Light of the World," and "The Prodigal Son," are much admired,

and hold a high place among choral societies. "The Rose of Persia," lately given in this city, was his latest opera. Among others are "Ruddigore" and "Haddon Hall."

In his long list of songs, all possessing individuality and merit, the most signal success has been "The Lost Chord."

Sullivan was never married. He was of a genial, merry disposition, and had hosts of personal friends. If the statement that he left a fortune of \$700,000 is correct, he made legitimately more money out of his art than any other musician that ever lived. Handel was not impecunious, and Meyerbeer was a wealthy man; but the record of Sir Arthur Sullivan in this line far excels them all.

The funeral services of Sir Arthur Sullivan took place in St. James's Chapel. The interment was in St. Paul's Cathedral, an honor similar to that accorded Purcell and Handel, who are entombed in Westminster Abbey.

MESSRS. H. P. DIBBLE and J. C. EISENBERG gave a piano and song recital at Y. M. C. A. Hall on the 4th inst. A well selected programme was very creditably rendered.

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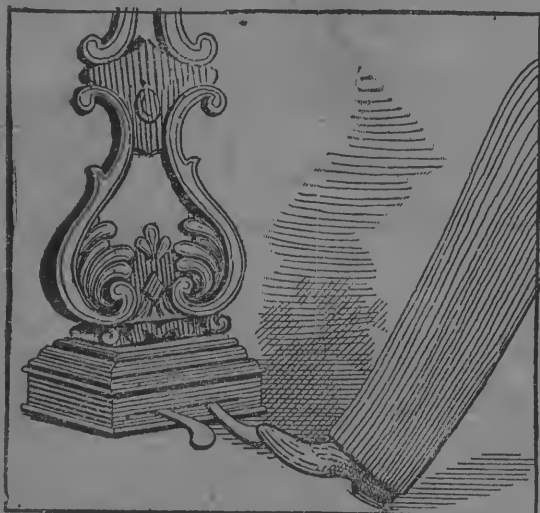
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